



The Story of Begawan Dhomya and Sang Eka Jala Resi (Intertextuality Studies)



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Abstract

An intertextuality relationship between Begawan Dhomya (BD) text/story and Sang Eka Jala Resi (SE) prose/story were discussed in the present study. The intertextuality approach was known that BD was hypogram of SE or SE was BD transformation/derivative. The intertextuality relationship of BD to SE showed an expansion/development relationships, conversion/twisting, modification/alteration, and exertion/equation. These relationships types occurred in the story element form of themes and message, story and episode, as well as characters and characterizations.

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1. Introduction

The writing period of Balinese literature in the transitional period, from the X centuries to XVI centuries, was also called *Zaman Bali-Hindu Jawa* (Balinese-Javanese Era) due to Java influence at that time was very strong. The strong influence was characterized by the use of Old Javanese language in inscriptions writing at Bali as seen in *Buwahan Batur* inscription that dates from Çaka 916 or 994 AD.

The fall of Majapahit Empire resulted in Javanese culture influence towards Balinese culture, especially in the literature field, became increasing rapidly. *Parwa* and *kakawin* are two forms of ancient Javanese in Javanese language have become Balinese literature treasure since upon the time (Jendra, 1975/1976: 77-78). In fact, Balinese literary tradition in using *parwa* and *kakawin* that ancient Javanese languages until now still survive in Bali. It is no exaggeration to say that Bali is Java literary laboratory of Javanese-language that has been lost in Java. The subsistence of literary existing at using *parwa* and *kakawin* in Bali encourages Balinese society creative process. The use of Kawi-Bali acculturation language (Java of Kuna-Bali) is a very prominent activity in lontar writing that can be *inscriptions*, *kalpaçastra*, *niti*, *tutur*, *kanda*, *wariga*, and *babad* (Jendra 1975/1976: 77-78).

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The creative process can merely in form of literary works creation regarding themes inspired that consist of *parwa* and *kakawin*. *Sang Eka Jala Resi* narrative story (hereinafter shorted by SE) known to some Balinese people is indicated inspired by *parwa* story of Begawan Dhomya (hereinafter shorted by BD) with their three students: Sang Arunika, Sang Utamanyu, and Sang Weda.

The two stories above are assumed to have an intertextuality or interconnect relationships (hence the term of *story* and *text* are used interchangeably). Regarding these linked assumptions, there are three main issues that will be discussed in the present study.

- (1) Is there really any relation between the two texts? If it is true, what are the proofs?
- (2) Which one of two texts become a hypogram or belong previously text and which is the transformation text or derivative text?
- (3) What aspects indicate the relationship of intertextuality between the two texts or the story?

The three main issues will be discussed using an intertextuality approach.

2. Research Methods

Intertextuality Approach

The whole literary works situation has been at least four orientations:

The universe, reader, author (*artist*), and literary work itself. Based on it, Abrams (in Pradopo, 1995: 162-166; Ratih, 2002: 125; and Cika, *tth*:1) stated that four approaches types toward literary works: mimetic approach, pragmatic approach, expressive approach, and objective approach.

The mimetic approach considers the literary work to be an imitation of nature or the life or world of ideas; the pragmatic approach considers literary works as a means of achieving certain goals to the reader; an expressive approach considers literary work as the expression of the author's feelings, thoughts, and experiences; and an objective approach perceives literature as autonomous, independent, self-sufficient. Those approaches throughout history have experienced ups and downs. Sometimes, an approach that has been "abandoned" due to it has been replaced by another strongly argued approach, in its time reappeared with new power, in renewing a sense of its theories.

In analyzing the literature works, the critics actively give a meaning to the literary works elements and the whole of literary works. The meaning belongs based on the sign system in the literary works specifically mentioned by Preminger et al. (In Pradopo, 1995: 166-167) as an additional convention, in addition to the language convention being it's medium.

In order to obtain the elements and overall meaning of literary works, the critics in analyzing literary works should not abandon to literary work from its historical context and socio-cultural context. In this term, an intertextuality approach is concerned with the literary receptions and literary historical context (check Worton, 1990). A literary reception is related more to how people (critics/readers) get an impression or give meaning to the text (Junus, 1985: 87). A literary history described that a literary work, both poetry, and prose have historical links between contemporary works or later on. This historical relationship can be either an equation or a contradiction. Teeuw (in Pradopo, 1995: 167) stated that literary works are not created by an empty culture. In this term, the literary works are created under existing literary conventions that is to continue existing literary conventions; as the literature essential nature, in this case, the literature creative nature, later-arising literary works can also be created to deviate from the literary aesthetic characteristics and concepts that exist. Nurgiyantoro (in Cika, *tth*:5) stated that no text is truly self-consisted, it defines that its creation and reading can not be done without the other texts existence, unlike examples and sample. The draft of literary works usually based on themselves on other previously existing works, either directly or indirectly, either forwarding or rebelling or disregarding (rejecting or distorting the essence) of the convention.

In terms of describing an inter-text relationship that needs to be considered the intertextuality principle. Refaterre (in Pradopo, 1995: 167) in his book *Semiotics of Poetry* (1978) showed that the new poem was meaningful in relation to other poems. This relationship can be either an equation or a contradiction. It was also stated that the poem (literary text) which became the creation background of later literary works is called *hypogram* (check Reffetere, 1978: 23). In term of this context Julia Kristeva (in Pradopo, 1995: 167) mentions that every literary text is a mosaic of quotations, absorptions, or transformations to the other texts.

Kristeva (1980), unlike quoted for the first by Umar Junus, (in Cika, *tth*:56; Widana, 1986: 16) formulates the intertextual approach as follows.

- a) The physical presence of the text in another text.

- b) The meaning of the text is not only limited to the story but may also be a language text. However, the other texts presence in the text may be purely physical, displaying (explicitly) the title of the story itself. However, it may be possible to suggest the following.
- c) There are clues that indicate the relationship - the connection and separation - between the text and pre-published text. Thus, it is possible that the writer (has) read a previously published text and then "put" it into the text written.
- d) In reading a text, it is not only reading but also it alongside read the other text (text) therefore, an interpretation can not be removed from the other texts.

The hypogram implementation towards the subsequent text, according to Riffatere (in Cika, *tth.*:7), can be carried out *exponentially* and by *conversion*. Sarjono (in Cika, *tth.* 8) adds the hypogram implementation towards the later text with *modification* and *excerpt*. An expansion is a wide or development; Conversion is the hypogram or matrix perversion; modification or alteration is the word and word order manipulation in the sentence (at the linguistic level), as well as the manipulation of characters (protagonist) or plot of the story (at the literary level); and excerpt, defines the same an element or episode essence of its hypogram.

3. Results and Analysis

The discussion with sub-discussion 3.1 The linkage of BD with SE Stories and their Hypogram is intended to discuss the existence of intercellular relationships as well as in order to define hypogram and transformation texts (see problems (1) and (2) in the introduction). The discussion with sub-discussion 3.2 The linkage of Theme and Message, 3.3 The Linkage of Stories and Episodes, and 3.4 The Linkage of Characters and Characterization is intended to show evidence of intertextuality relationship between BD and the SE stories (see the problem (3) in the introduction).

3.1 The linkage of BD with SE Stories and their Hypogram

In order to prove the linkage between BD and SE stories furthermore to determine which one is as hypogram and derivative texts, it is necessary to identify text and brief synopsis for each text. The brief identification and synopsis of two stories as follows.

The Text and Synopsis of Begawan Dhomya Story

BD original text used Old Kuna/Kawi language (Old Javanese) (possibly merely with Javanese characters) in the form of *parwa*. This text is translated into Latin letters and translated into Indonesian (Widyatmanta, 1958: 12-25). It has been also translated into Balinese script and translated into Balinese languages (with Balinese script) (Warna, 1977: 20-39).

The story of BD with his three students is the first chapter of *Ādiparwa* that tells Janamejaya (King), the grandson of Abhimanyu, the son of Pariksit, and Arjuna's great-grandfather orders the royal minister to prepare a sacrifice ceremony presided over by a Brahmin, Uttangka (Zoetmulder 1983: 80-81). In the *Ādiparwa* story in Balinese language, BD story entitled *Indik Panureksan Begawan Dhomya ring Sisyané Makatitiga: Sang Arunika, Sang Utamanyu, Sang Weda* "regarding the Assesment of Begawan Dhomya against Three Students: Sang Arunika, Sang Utamanyu" (Warna, 1977). This story popularly is known as the short story of *Cerita Begawan Dhomya*.

BD text consists of two episodes: (1) the episode of Begawan Dhomya with three his students in the hermitage: Sang Arunika, Sang Utamanyu, and Sang Weda; (2) the episode of Begawan Weda with his student namely Sang Uttangka. In the first episode, it told the three students of Begawan Dhomya each given the task to be tested obedience and sense of devotion/respect to the teacher. Sang Arunika gets the task of planting a rice; Sang Utamanyu gets the tast to feed the oxen, and Sang Weda gets the task of cooking/making a food for the teacher. While carrying out the tasks all students face their own obstacles and challenges. Thanks to the sincerity, tenacity, sense of responsibility, rigidity, and discipline, Begawan Dhomya students successfully perform the task well.

In the second episode, it is told one of Begawan Dhomya student, Sang Weda, became a teacher/*begawan* follows his teacher trail. Begawan Weda has a student named Sang Uttangka. He assigned the task of treating the hermitage and keeping the wife of the teacher when he was left for a long time to go to a distant empire. When he returned, Sang Uttangka is judged to be successful in carrying out the duties and commands of the Master well. Sang Uttangka was declared completed following the education in the hermitage Begawan Weda. Sang Uttangka

at that time wanted to give something to his teacher in return, Begawan Weda rejected the gift plan and was angry. Sang Uttangka told to his wife, whatever his wife requires, that is a task next for Sang Uttangka. His wife also asked for earrings with holy gems used by the consort of King Posya, Sawitri, in a very distant kingdom. In order to get the sacred earrings that Sang Uttangka facing various obstacles. Thanks to his sincerity, tenacity, sense of responsibility, stubbornness, and discipline, Sang Uttangka finally succeeded in earning the earring and successfully dedicated to his master's wife. He was judged to successfully perform the task well by his teacher.

The Text and Synopsis of Sang Eka Jala Resi Story

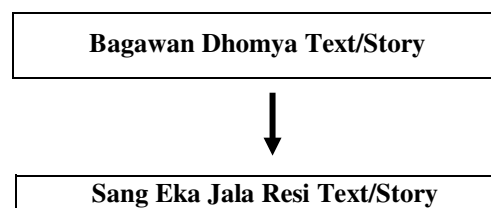
Bambang Suwondo and Ahmad Yunus (in Jendra, 1984: 5-6) stated that SE story is local in Bali. That is not necessarily known in other areas in Bali. SE is basically an oral speaking Balinese (prose) story that is anonymous. It has been translated into Indonesian by the [Research Team of the Inventory and Documentation of Balinese Culture \(1977/1978\)](#).

SE story consists of one episode, i.e. Sanghyang Ratih episode in the Kingdom of Ambaramadia (Heaven) provide to his three grown sons, Sang Eka, Sang Jala, and Sang Resi. In order to live in the world independently and not to ask anyone. Sang Eka got the task of planting fruits/planting rice, Sang Jala got the task of shepherding the cow, and Sang Resi got the task to face to Batara Shiva to please the gold flowers worn by Batara Shiva wife, Sang Narawati. The gold flower will be worn by his mother to dress up when out at the full moon. All his sons have tried to do their job in earnest. Thanks to sincerity, resilience, a responsibility sense, independence, and discipline, Sang Eka and Sang Resi considered successfully performing the task well by his mother therefore, his two sons could return to live with him again in heaven, the Kingdom of Ambaramadia. Sang Jala though still being asked returning to heaven, is considered to have failed to carry out the task given by his mother due to he disobeyed his mother's command not to beg and depend on the cow or calf of grazed.

In observing the synopsis above stories, the theme, story/episode, and character and characterization show a strong connection. This assumption is a very relevant to the *frame analysis theory* in the communication science (see [Maclalan, 1994](#)). The frame analysis is the basis of cognitive structure that guides perception and representation of reality. Based on the frame analysis, two or more texts can be interpreted to have interconnectedness in a number of elements.

The problem that arises strong linkage to BD and SE stories which one is a hypogram and the story/text of transformation? In order to determine which text is a hypogram and which text the derivative is, the historical searched, the language used, and the form of the text can be made a foothold. Among these three factors, it is believed that the historical factor's inclusion becomes a significant factor in determining a hypogramic text and a transformation text. Two other factors are complementary. Historically, it unlike has already been stated in the introduction, it can not be denied that the first time a center of Hindu kingdom was Java. In the heyday of the Hindu kingdom in Java, the tradition of writing texts (literature) has also become a thriving tradition. The language certainly used to write that tradition is the language of its day. An Old Javanese language, which in Bali is better known as the Kawi language (the language for creating literary works). Due to the political situation, Hindu kingdom in Java gradually collapsed. It was not Java accompanied by Hindu kingdom collapse in Bali. Vice versa, Hindu kingdom in Bali was able to show its survival. The implication is that culture, especially literature, with Hindu nuances, has survived to present. Along with unlike conditions, the literary tradition once flourished in Hindu kingdom at Java also spread to Bali. In fact, the tradition of reading ancient Javanese literary texts/Kawi till now still thrives and thrives in Bali.

Observing into account the above historical factors, it is certain that BD text in *parwa* form of Ancient Javanese originated from Java and spread to Bali. In Bali, it is an inspiration for the creation of SE story in the form of oral prose in Balinese. It would be impossible if it happened otherwise historical facts show that Bali has never influenced or subjugated Java, it is also included in terms of literature. The description can be concluded that BD text is a hypogram and SE text is its derivative/transformation as illustrated in the following diagram.



3.2 Theme and Mandate Linkage

The theme is an idea of a story (Sumardjo, 1986: 56). It is also commonly stated that the theme is an underlying idea that underlies a main story or idea that is later developed into a story. It in the story can be expressed explicitly and implicitly. Tales or classic stories are relatively easier to understand because the central theme is expressed explicitly from the beginning of the story to the end. Modern or contemporary stories are relatively more difficult to understand the theme by literary connoisseurs due to the central theme is expressed implicitly in the whole story by the author. The theme of the story is hidden behind the series of stories.

There is not infrequently a difference of theme interpretation of a story among some literary connoisseurs. This is a very likely to happen other than due to it is an abstract factor of the theme but also based on the ability of appreciation and reasoning of different literary connoisseurs. Reviewing on the ability of appreciation and the reasoning of literary connoisseurs, it is quite possible that a literary work reflects some story ideas considered by a reader as a bulge that deserves to be regarded as the theme of the literary work concerned. On the basis idea is potentially a literary work double themes or many themes. Among the themes, there is a theme that is a major or general theme and one or more themes as a minor theme or a special theme (Jendra, 1984: 4-5).

The author in writing the story does not just want to reveal a story (a particular theme), with the story (theme) they want to show something or a specific purpose to their readers. Something they wanted to describe could be a matter of life, life illustrations, or commentary on life itself. Something or a specific intention to convey the author with the theme that is called a mandate or message (Djupriyanto, 1992: 72 and Sumardjo, 1986: 56). Jendra (1984: 5) seems to parallel the mandate or message with value, the content level (in the story) that has properties or things that are important or useful for humanity.

The theme point of view and message, BD and SE story have an intertextuality relationship. It can be classified as an equation or excerpt relationship. BD stories contain a common education theme. This more specifically theme illustrates the devotion and sense of devotion of a disciple to the teacher. The education theme is reflected in the life of Brahmin Rahawan Dhomya hermitage in Ayodya. There are three students: Sang Arunika, Sang Utamanyu, and Sang Weda. After Sang Weda finished his education at the hermitage of Begawan Dhomya, then provided his knowledge to Sang Uttangka. A special theme that describes the devotion and the sense of a disciple devotion to their teacher is reflected from obedience and conscience of Sang Arunika, Sang Utamanyu, and Sang Weda to their teacher, Begawan Domya. This obedience and conscience are also shown by Sang Uttangka to his teacher, Begawan Veda. The peak of Sang Arunika's devotion and taste to his teacher was shown by Sang Arunika's willingness to make his body a rain-day and evening rainbow so that his crops survived.

Master's obedience and feeling to his teacher were shown when he was told to shepherd the ox. Based on the devotion sense and respect to his teacher, Sang Utamanyu is very obedient to follow the teacher's instruction: never ask for self-interest, a begging result must be submitted to the teacher, not begging more than once because it means *loba*, and not to drink a milk-remnant when the calf suckled its mother due to the remainder was the right/property of the teacher, and the foam licking come out from the calf's mouth obeyed because the calf became thin, the teacher said. Sang Weda obedience and feeling to his teacher is shown by his willingness to live in the kitchen to prepare a meal for his teacher. He always follows his teacher's footsteps. Though something bad thought, when it was the teacher's command, he always obeyed and worked well. Sang Uttangka obedience and conscience to his teacher, Sang Weda, is shown when Sang Uttangka is instructed by his teacher to attend and care for the heritage and to guard his teacher wife when his teacher must leave the hermitage for being invited to another kingdom. His teacher hermitage became very nice and great. After the death, at one time Sang Uttangka got a request from his teacher wife to do the birth victims. The request was rejected outright due to it is not a command from his teacher. After Sang Uttangka completed his education at Sang Weda Hermitage, he also intended to give something to his teacher as a wage. His teacher was angry and told Sang Uttangka to face his teacher wife. For everything his master's wife wants is what he has to do. Sang Uttangka also obeyed the command of his teacher with full of devotion.

From his master's wife, he gets a very heavy and difficult task to realize, which is looking for earrings with holy gems in a kingdom (Ayodya) which is very far away in a short time. The earrings were worn by a wife of Posya king named Sawitri. Due to the teacher's wife's command is essentially the teacher's command, she also tries to obey with a devotion sense and respect. He also carried out the task with full of trials and obstacles to succeed in realizing the teacher's wife wishes.

Regarding the discussion of BD story theme is actually implicitly contained the values/mandates associated with education. Some of the values that can be specified from the general theme and the specific theme are as follows;

- (1) A student should be able to act mature and independent, independent to others reflected in begging action.
- (2) A student should be able to cope alone with all the difficulties encountered by carrying out tasks with a responsibility sense.
- (3) A student should show noble behavior, not take things that are not his rights and not greedy.
- (4) A student should be disciplined in performing the task. An indiscipline can lead to unfavorable consequences for the students themselves.
- (5) A knowledge gained from a teacher should be transmitted to others with a voluntary sense without showing off. Avoid commercial nature in education.
- (6) A student should withstand temptations and challenges of an education course. It is not easy to give up on the various problems and challenges faced.

It seems that the teacher-student relationship in BD story is transformed into a parent-child relationship in SE story. Nevertheless, the education theme essence is also seen in SE story due to Sang Ratih as a mother also assigns certain tasks to his sons, Sang Eka, Sang Jala, and Sang Resi, unlike the teacher duty to his students.

There are similar tasks types given of Sanghyang Ratih to his son Sang Eka and Sang Jala as well as the task is given by Begawan Dhomya to his student Sang Arunika and Sang Utamanyu, each of them gets the task of planting and cattle herd with various obstacles that are also the same. Sang Resi in SE story gets tasks and obstacles that are almost the same as Sang Uttangka duties in BD story. Having a look for the brief description seemingly very thick theme and message in SE story is inspired by the theme and BD story. It can even be stated that the theme and message in SE story are the same/ excerpt (having an intertextual relationship) with the theme and BD story message.

3.3 Storyline and Episode Linkage

A story is woven from events. The events are arranged in such a way that it is a unity that the reader can or can readily follow. Unlike an interwoven events are commonly called storylines. The people often equate the storyline and plot/groove. In fact, it is two different things. The storyline is merely a manifestation, a form of container, or a physical form of plot. A plot is actually abstract, hidden behind the story course. The plot has the conflict essence. Therefore, the plot is known to have several elements: recognition, conflict, peak conflict, climax, and problem-solving (Sumardjo, 1986: 48-49). The storyline just looks at how the story or event took place. An episode is a part of the story that seems to stand on their own. Each episode has its own storyline or plot.

BD story consists of two episodes: (1) an episode when Sang Arunika, Sang Utamanyu, and Sang Weda perform all the duties and obligations given by the teacher, Begawan Dhomya, and (2) the episode when Sang Uttangka performs the duties and obligations to his teacher, Begawan Weda (former student of Begawan Dhomya). All of the students in BD story succeeded in carrying out their duties albeit with hindrances. In SE story there is a modification/simplification for its episode and storyline. The episode in SE story is simpler than the episode in BD story, consisting of only one episode: the mother, Sanghyang Ratih, assigns the duties that her son Sang Eka, Sang Jala, and Sang Resi should perform as a teacher's assignment to his student.

The episode simplification in SE story has implications for storyline simplification. It is when Sang Weda gets a job in the kitchen to prepare a meal for the teacher does not appear (conversion/disappearance) in SE story. The storyline when Sang Uttangka gets the task of seeking the earrings for his teacher, Begawan Weda, in BD story modified into SE story becomes when Sang Resi gets the task from his mother looking for gold flowers worn by Betara Siwa wife, Sang Narawati.

The storyline that describes Sang Utamanyu success for shepherding the cow in BD story experienced conversion/twisting into the failure story of Sang Jala carrying the task of shepherding the cow. The storyline when Sang Arunika got the task of farming in BD story be excerpt/same with the storyline when Sang Jala got the task of planting in SE story. The intertextuality relationship of the episodes and the story of BD and SE stories can be simplified by the following diagram.

Episode	BD Story		Intertextuality Relationship	SE Story		Episode
	Character	Storyline		Character	Storyline	
I:	Begawan Dhomya	Sang Arunika	excerpt conversion/ Perversion Convention / deletion	Sang Eka	Successful managed to plant rice or grow crops	Sanghyang Ratih assigns a task to his sons :I
	gives tasks to his students	Sang Utamayyu		Sang Jala	Failed shepherding cows	
		Sang Weda		—	—	
II:	Begawan Weda assigns his students the task	Sang Uttangka	modification	Sang Resi	Successful ly managed to find gold flowers to heaven for the mother	:II

3.4 Characters and Characterization Linkage

Characters are the actors in the story, while characterizations are the way of story author depicts the perpetrators. The term of character and characterization can be aligned with figure and personage term (Keraf, 1982: 164-165 and Sumardjo, 1986: 63). Based on the general character, the character in the story can be distinguished from the protagonist (who carries the story idea), the *antagonist* (who opposes the protagonist), and *tritagonist* (who divorces or mediates the conflict). Regarding the viewpoint, the characters in the story can be distinguished from the *main characters* (the rolls or story plays) and *additional characters* (who do not hold the role of the story, i.e. other than the main character) (Djupriyanto, 1992: 77). The characterization can be done in several ways: (1) through the actions or actions of the character, (2) through the character speech, (3) through the character physical description, (4) through the character's thoughts, and (5) through direct illumination by the story author (Sumardjo, 1986: 65-66).

The character in BD story can be distinguished by the main character and additional characters. Each character has its own character in accordance with the characterizations done by the story author. All characterizations almost are done through the actions or actions of their character. The main characters in BD story are five: Begawan Dhomya, Sang Arunika, Sang Utamanya, Sang Weda, and Sang Uttangka. From the characterization viewpoint, Begawan Dhomya portrays the teacher character who is undoubtedly sincerity, intelligence, wisdom, honesty, and discipline; Sang Arunika, Sang Utamanya, and Sang Uttangka each play the character of a student who shows the character of responsibility, tenacity, and student in carrying out the teacher's instruction to achieve success and as well as the character of reverence/devotion and obedience to all teacher's commands; and Sang Weda plays two characters: (1) the student's character for his teacher Begawan Dhomya, and (2) the teacher/Begawan character has been for Sang Uttangka.

The additional character in BD stories come up a lot when Sang Uttangka carries out his master's wife's command to get sacred earrings. They in this episode include cow/oxen (Airawana), Naga Taksaka, horse (Sanghyang Agni), horse guide (Sang Pancajanya), Begawan Weda's wife, two women (Sang Dhata and Widhata), Maharaja Posya and his consort Sawitri. The characters and characterizations in BD and SE story show some kind of intertextuality relationship. There is a modification of the number and names of the main characters. The main characters number in SE story is four: Sanghyang Ratih, Sang Eka, Sang Jala, and Sang Resi.

The main character in BD story as well as shows an intertextuality relationship with the main character in SE story. The character of the teacher in BD story is modified to parent in SE story, a character who shows success in terms of farming in BD story becomes exertion in SE story; The successful performer as a pastor in BD story undergoes conversion/twisting with a failed shepherd in SE story; A character who shows success in terms of fulfilling the teacher's desire in BD story is modified into a character that demonstrates success in terms of fulfilling the wishes of the parents in SE story. The relationship between the intertextuality of the main character and the characterization between BD and SE story can be simplified by the following diagram.

BD Story		Intertextuality Relationship	SE story	
Main Character	Characterization		Characterization	Main Character
Begawan	teacher	Modification	parent	Sanghyang
Dhomya				Ratih
Sang	successful	Excerpt	successful	
Arunika	students		students	Sang Eka
Sang	successful	Modification and conversion	unsuccessful	
Utamanyu	students		student	Sang Jala
Sang Weda	successful	Modification		
	students			
Sang	successful	Modification	successful	Sang Resi
Uttangka	students		students	

The additional character in SE story is a lot to appear when Sang Resi does his mother's command to get gold flowers in heaven. It appears at this time are cows, dogs, Naga Taksaka, tiger, Batara Siwa and his wife Sang Narawati. By comparing the additional characters that appeared in BD story, it can be seen that there are different types of intertextuality relationships. Intertextuality relationships can be conversions/deletion, expansions/additions, excerpt, and modifications. The intertextuality of additional characters and the various intertextuality relationships in BD and SE story can be simplified by the following diagram.

BD Story Additional Character	Intertextuality Relationship	SE Story Additional Character
Horse guide (Sang Pancajaya)	conversion/deletion	---
Begawan Weda Wife	conversion/deletion	---
Two women (Sang Dhata dan Widhata)	conversion/deletion	---
Cow riders	conversion/deletion	---
---	expansion/addition	dog
Naga Taksaka	excerpt	Naga Taksaka
cow (Airawana)	excerpt	cow
horse (Sanghyang Agni)	modification	lion
Maharaja Posya and his wife	modification	Batara Siwa and his wife
Sawitri		Sang Narawati

4. Conclusion

Based on the descriptions and discussions in section 3, it can be reiterated some conclusions.

- BD and SE story proved to be related. Based on this connection it can be established that BD text/story is a hypogram and SE text/story is a derivative/transformation. In other words, it can be stated that the author of SE story is inspired by BD story.
- BD story creative process to SE story in principle shows various intertextuality relationships: expansion, conversion, modification, or exertion.
- The theme and message in SE story show the defense of BD story theme and message, which is equally themed public education and a special theme of student obedience or child to a teacher or parent. In this case, the exertion occurs.

- d) There is a simplification of the episodes and storyline in SE story. In BD story there are two episodes, while in SE story there is one episode. The episode simplification by itself implies also the storyline simplification in SE story. The storyline depicting a student's assignment to prepare a meal in BD story does not appear in SE story. In this case, the intertextuality occurs in the form excerpt, conversion, and modification.
- e) There is also a simplification of characters in SE story. In BD story there are five main characters: Begawan Dhomya, Sang Arunika, Sang Utamanyu, Sang Weda, and Sang Uttangka, while in SE story appear four main characters: Sanghyang Ratih, Sang Eka, Sang Jala, and Sang Resi. Sanghyang Ratih is a modified figure Begawan Dhomya, Sang Eka is a figure modification of Sang Arunika, Sang Jala is a modification of Sang Utamanyu figure, and Sang Resi is a modification by two figures: Sang Weda and Sang Uttangka.
- f) There is also a simplification of additional characters in the SE story. In the BD story there are eleven additional characters: the horse guide (Sang Pancajanya), the Begawan Weda wife, two women (Sang Dhata and Widhata), Naga Taksaka, cow/ox, cow/oxen rider (Airawana), horse (Sanghyang Agni) Maharaja Posya and his consort Sawitri; while in SE story appeared six additional characters: dog, Naga Taksaka, cow, tiger, Batara Siwa and his wife Sang Narawati. There are different types of intertextuality relationships with additional characters between BD and SE story: conversion/disappearance, expansion/addition, exertion, and modification.

An effort to appreciate BD and SE story with the intertextuality approach are useful to see the connection or relationship between the two stories. It also demonstrates the benefits in terms of hypogram determination, which is parent story (hypogram) and whichever is the derivative/transformation story. Although not satisfactory to all parties, the results of the present study are expected to inspire and stimulate the acumen appreciation or literary observers to work on other literary works are very abundant to be observed with an intertextuality approach.

For example, RomeoJuliet (Greece) story, Sampek-Ingta (China) story, and Jayaprana-Layonsari (Bali) has become a common discussion among literary observers that three stories show a link. Which a hypogram and which become derivatives is a very challenging task for the observers and the literary scholars. Of course, the folklore unlike Men Tiwas-Men Sugih and Siyap Selem in Bali which shows the diversity of inter-regional versions is a challenge that is not easily solved to find out which ones are hypogram and which are derived.

Description:

Babad	: "Javanese, Sundanese, Balinese, Sasak, and Madurese stories containing historical events; Historical story"
Kakawin	: "the type of ancient Javanese poetry"
Kalpaçastra	: "the science of the rituals in Hinduism"
Kanda	: "tradition, legend"; "Parts of the epic Ramayana"
Niti	: "the science of state"
Parwa	: "part of the Old Javanese literary book", e.g. Adiparwa and Wirataparwa is part of the Mahabharata book
Prasasti	: "a charter written on stone, copper, etc."
Tutur	: "advice"
Wariga	: "the science of good and bad days"

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